

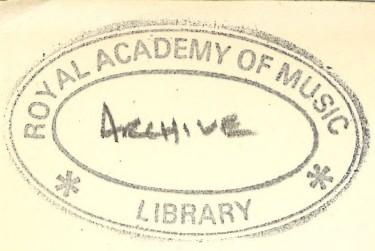


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Sir Stanley Merchant, C.V.O.

Principal, 1936-1949

# THE R.A.M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

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No. 143

May, 1949

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Royal Academy of Music, York Gate, Marylebone Road,  
London, N.W.1.

## In Memoriam

Sir Stanley Marchant, C.V.O.  
M.A., D.Mus.(Oxon.), F.S.A., F.R.A.M.  
Principal of R.A.M., 1936—1949

The death of our beloved Principal on February 28 has evoked many tributes of honour and affection. This selection has been made from those sent by friends most closely associated in his work over a period of 50 years.

From A. J. WALEY, Esq., Hon. F.R.A.M., Chairman of the R.A.M. Committee of Management. Reprinted from "The Times":

I hope you will allow me the privilege of adding a personal appreciation, as chairman of the committee of management of the Royal Academy of Music, to that particularly kindly worded notice of Sir Stanley Marchant which appeared in *The Times*. As was truly said, his warm-hearted personality had generated an atmosphere of concord and good will. I had received only three weeks ago a personal letter from him advising me of his intention to resign at the end of the present academic year. In this letter he states his desire "that the same spirit of happiness which at present exists may be maintained," as assuredly it will, for his example will be the standard for the future which will be the finest tribute to his memory.

During his term of office, Sir Stanley Marchant had gained the respect and affection not only of the two governing bodies, the professorial and general staff, but, above all, of the students whose welfare was his primary concern, as he had taken a personal interest in their individual progress, and stimulated their ambition to become proficient and, in many cases, prominent in the great art which they had chosen for their careers. The great services to the institution which he loved so well as his *alma mater* speak for themselves, and during his period as principal the highest traditions of the Academy have been fully maintained. To those who had the privilege of his friendship his memory will be held in grateful and happy recollection.

From H. W. RICHARDS, Esq., D.Mus., Hon. R.A.M., formerly Professor and Warden at R.A.M. The greater part is reprinted, by permission, from "Musical Times":

Stanley Marchant, born in 1883, began his musical life at about the age of 12 as solo-boy at Christ Church, Lancaster Gate. His was a voice that fascinated because it was produced with no effort—a beautiful liquid sound. On hearing him, Dr. G. R. Sinclair was so impressed that he engaged him as a soloist at the Three-Choirs Festival at Hereford, an exceptional honour. After his voice broke, his instrumental studies began in earnest, and he showed special aptitude in dealing with the technical difficulties of organ-playing. His rapid advance enabled him to accept, at 16, the appointment of organist at Kemsing Parish Church in Kent, where he was very happy, with a good organ and enthusiastic village choir. His next achievement was winning the *John Goss Scholarship* (this was prophetic) which is under the ægis of the R.C.O. I well remember the occasion, for curiously enough, the examiners for it had not been chosen, so the whole Council acted in their place. The scholarship was tenable at the R.A.M. for three years, and at the Annual Examinations there, Marchant's playing arrested the attention of Sir George Martin, who thereupon invited him to help at St. Paul's Cathedral. He was first asked to play Voluntaries and later, by degrees, entrusted with whole Services whilst Sir George listened from the congregation. Before leaving the R.A.M., Marchant gained the *Battison Haynes Prize* for Composition and the *Robert Newman Prize* for Organ-playing. In 1903, he became organist of Christ Church, Newgate St., and did much playing at St. Paul's during that period. Added to his impeccable taste as an accompanist, his knowledge of boys' voices led naturally to his working at the Choir-school in conjunction with Charles Macpherson. With such a musical background two important appointments then came to him: organist and choirmaster of St. Peter's, Eaton Square and Professor of the organ at the R.A.M. (1914). Three years later came the death of Sir George Martin, his trusted friend and mentor, Charles Macpherson succeeded and the office of Sub-organist and Master of the Choristers passed naturally and appropriately

to Stanley Marchant. Upon the sudden and lamented death of Macpherson in 1927, the Dean and Chapter had no doubts as to Marchant's knowledge, ability and suitability, for they realized his rare combination of qualities in vocal science, musicianship and personality, and he, the former Goss Scholar, was duly appointed the successor of Goss, Stainer, Martin and Macpherson. The unmatched traditions of St. Paul's were more than maintained by him. Not only were the daily choral services a model for the world, but the *St. Matthew Passion Music*, Brahms's *Requiem*, the *B Minor Mass* as well as such great services as the *Sons of the Clergy Festival*, for all of which full orchestra was employed, were rendered as, perhaps, only St. Paul's could. Marchant continued his R.A.M. work, the quality of which the eminence of his many pupils manifests. He was now in great demand on many committees and consulted by many musical bodies and important educational institutions. His output in composition was therefore not large, but mention should be made of a *Magnificat* and *Nunc Dimittis in C* (for St. Paul's Festival and Sons of the Clergy) 1915, and, later, *Ye holy angels bright*—with full orchestra (Sons of the Clergy) 1925; *Te Deum* in D (re-opening of Cathedral) 1930 and *Te Deum* in G (Silver Jubilee of King George V) 1935. This latter work was afterwards scored for orchestra and performed at R.A.M. Thanksgiving Concert.

Some of us can remember a good many of his smaller works—some of which he did supremely well. Always master of his medium, he knew exactly how to get the effect aimed at; as for example the wistful simplicity in *Yesterday*, one of his well-known *Nonsense Songs*. In his early days he wrote a set of songs for a friend who sang humorous "songs at the piano." Here he displayed a puckish fun and a versatility in technique not suspected by everybody. The accompaniments were cleverly designed to be easily playable by the singer when turning away from the keyboard to face the audience. The music, by its neat elegance and witty pertinency, showed what real musicians can do in that vein. Yet another aspect is remembered with joy by many former Wycombe Abbey girls: his singing to them a Pelissier song. It is comparable to Holst at St. Paul's Girls' School—"they adored him."

In 1934 he was persuaded to accept the post of Warden at the R.A.M. which he filled with consummate tact. Rumours began to spread that the Principalship was soon likely to be vacant, and when it was offered to and accepted by Marchant great satisfaction was felt throughout the Academy, from the Governing Bodies downwards. The natural consequence was retirement from St. Paul's with the distinction of Organist Emeritus. His playing at the Silver Jubilee Thanksgiving Service of T.M. King George and Queen Mary will be remembered.

In addition to the usual professional qualifications up to D.Mus.(Oxon), all taken in his stride, throughout his career his merits were rewarded by many honours and distinctions, national, academic and musical (he was invested C.V.O. and later knighted) and he served on all the important bodies operating within the sphere of his work. He bore all these honours modestly and with fine sense of responsibility towards their influence in the world. As Principal of the R.A.M., he brought to bear a purposeful ingenuity, ascertaining, from the kitchen upwards, where improved methods were needed. Reforms quietly instituted were a stimulant to all to give their best and together with that "family feeling" of which he so often spoke, produced a spirit of happy co-operation among all, working at "concert-pitch." Apart from his great industry, his devotion to duty and his musical and administrative powers, I believe it was his innate capacity for friendship and his love for his fellow-men in all ranks of life which made possible the success which attended everything he did throughout his career. His influence permeated the whole staff at the R.A.M. Not less were his moral courage, his hatred of injustice to others and his scorn for conceited inefficiency.

It is difficult to write of Sir Stanley without apparent exaggeration. The uncomplaining fortitude with which he bore for some years most painful attacks of arthritis increases our admiration. But such a noble example is not lost. He has left an indelible mark; his *Alma Mater* will cherish his memory and future generations will emulate his virtues.

*From MOIR CARNEGIE, Esq., F.S.A., Hon. F.R.A.M., Hon. Treasurer and member of Committee of Management, R.A.M.:*

I first met Stanley Marchant in 1903. He was then twenty. He had recently been appointed organist of Christ Church, Newgate Street, and had arranged to give me organ lessons there. I remember this meeting so vividly. He had just come over from St. Paul's Cathedral, where he had been playing at Evensong. He was tall and slim, and appeared before me wearing a tail-coat and top hat. I suppose I noticed that because I had only a "bowler"! What impressed me most was his keenness on his job and his warm, friendly manner. Here was somebody with a strikingly attractive personality and remarkable gift of sympathy and understanding.

These first impressions needed no confirmation in my capacity as pupil. It was the personal touch that was so much in evidence in Stanley Marchant's teaching. Often a forty minute lesson would be extended to an hour or more, while he unfolded the structure and phrasing of Bach's Preludes and Fugues, either by example or precept. He was young, inspiring. By the calendar I was three years his senior. Although an amateur, and otherwise engaged during the day, I thought nothing of getting up at six to do two hours "paper work" before breakfast; similarly in the evening two hours at the Pedal Piano or playing on the Renatus Harris organ itself at Newgate Street. No doubt it was there, sitting on that vast bench over the pedal board and reaching forward to the vari-coloured stops, that we began to acquire the organ stoop which accentuated the likeness between us in later years.

Of this alleged likeness many incidents could be related. Dr. H. C. Colles, late music critic of *The Times*, used to describe us as "Tweedledum and Tweedledee," others in Biblical terms as "David and Jonathan." When we became members of the Athenæum, it took the commissionaire three months to discover "t'other from which." One day he saw us together, took a good look at us, and finally said in triumph that he had got it. What he had "got" neither of us learned, but the problem was satisfactorily solved for him. Perhaps the following was for me the most flatter-

ing experience of all. For about twenty minutes I had been conversing with an artist friend who knew that both Marchant and I were interested in music and water-colour painting. Suddenly he said something which made it quite clear that he thought he had been speaking to him and not to me!

Stanley Marchant had the supreme gift of being able to identify himself completely with "the other fellow." This personal quality entered into all his relationships, whether he was President of the Royal College of Organists or carrying out his duties as Organist of St. Paul's Cathedral, where team work was of inestimable value—notably on the occasion of the re-opening of the organ in 1930, and that of the Silver Jubilee Thanksgiving Service of H.M. King George V in 1935, for each of which he composed a *Te Deum*.

His appointment as Principal of the Royal Academy of Music in 1936 brought out increasingly this human side, made him beloved by professors and students alike, the administrative staffs from the highest to the lowest, and indeed all others associated with the Academy—Royal Personages, who occasionally honoured it with their presence, or musicians down on their luck. His aim with the students was not merely to make them musicians but to interest them in life. Hence in the "Review Week" series of lectures and recitals at the R.A.M. a place was always reserved for an address on some aspect of our three-fold personality concerned with Truth, Goodness and Beauty.

While the R.A.M. was the focal point of his work, he had a strong conviction that the Institution could be best served by having links with other Public Bodies. He therefore welcomed the invitation extended to him to become Alsop Lecturer in Music, University of Liverpool. This was soon followed by his appointment as King Edward Professor of Music, University of London, which Chair he held until his retirement in 1948, when he became Emeritus Professor. During this period he gave a series of lecture-recitals at the Royal Institution, was member of the Board of Studies in Music, University of Oxford, and Examiner in Music, University of Durham. His educational interests found further scope as Chairman, Goldsmith's College (University of London),

Member of Council of Queen's College, Harley Street, and of the Royal College of Art. An accomplished water-colour painter himself, he exhibited some of his work at the Ipswich Art Club to which he was elected a member. In addition he was Member of the Arts Council of Great Britain and Chairman of its Music Panel. He was also on the Advisory Panel of the B.B.C.; trustee of the Royal Opera House, Covent Garden; governor of the Old Vic and Sadler's Wells; while the last years of his life saw him Chairman, Royal School of Church Music, and Master of the Worshipful Company of Musicians.

This record would not be complete without some reference to his desire to foster contacts with Music Academies abroad. In 1947 such desire found initial satisfaction in his being invited to take a party of R.A.M. students over to the Brussels Conservatorium of Music to give a concert there. The Belgian students in turn visited London and provided a concert at the R.A.M. He laid plans for similar exchanges with the Music Academies of other Continental cities.

On the 7th March, 1949, Stanley Marchant went back to St. Paul's Cathedral. A vast congregation assembled there to pay proud tribute in simple and dignified ceremonial to a life's work nobly done. Surely spirit was echoing spirit as we sang :

*Praise to the Holiest in the height  
And in the depth be praise;  
In all His words most wonderful,  
Most sure in all His ways.*

*From LESLIE REGAN, Esq., B.Mus., F.R.A.M., Professor at R.A.M.*

My first meeting with S.M. took place on 1st October, 1913, when he became organist and choirmaster at St. Peter's, Eaton Square, where I was head chorister.

We hit it off at once : we were in constant touch ever after : not a single rough word ever passed between us in 35 years, and there was never a ripple in the stream of that long friendship as precious in

retrospect as while it lasted and to which affectionate tribute is now paid.

Without belittling his varied attainments in any way it is as a friend that S.M. will be remembered most gratefully. He made literally hosts of friends and nothing gave him more pleasure than intercourse with them. He greatly valued the variety as well as the number in this happy circle, who in turn recognised the quality of the man at its centre.

Up to 1936 he was known primarily as a Church musician, and I know from experience how successful he was in every capacity through succeeding him in various appointments. In 1914, I followed him at a village Church—Kemsing in Kent—and, although over ten years had passed since he left, his personal popularity had not waned : indeed, he was already becoming a legend. In 1916, it was a City Church—Christ Church, Greyfriars. This was only three years after his departure. He was held in equally high regard here (not least by a prince among Vicars, the Rev. T. R. Hine Haycock, M.V.O., and where his successors include Sydney Lovett, Godfrey Sampson, Douglas Hopkins and his son, Hugh Marchant). In each case his recommendation ensured a welcome from enthusiasts eager to maintain his standard of work.

I knew its quality. There is no sterner critic than a choirboy who has been trained well, so let us revert to St. Peter's, Eaton Square in 1913. Dr. G. F. Huntley, S.M.'s predecessor was an outstanding man, a pupil of Elvey at St. George's, Windsor, who would tolerate nothing but the best and had instilled that into his choir. The advent of Mr. Marchant was awaited with some anxiety by twenty-eight youngsters who felt their responsibilities heavily and who heaved a sigh of relief after the first practice on discovering that Sir George Martin (whom many of them knew at St. Paul's Cathedral) had found the right man. They may not have realized that a tradition founded on S. George's, Windsor, was being further enriched by that of St. Paul's, but they endorsed Sir George's selection and, in November, the verdict of the examiners at Oxford in the D. Mus. examination. They further approved

the decision of the Vicar (the Hon. Algernon Lawley, later Lord Wenlock) that, although according to the University Statutes, Mr. Marchant could not proceed to the doctorate for another year, having been too quick in passing the examinations, he should be known as Dr. Marchant straight away.

The reason for his success was, of course, that as a teacher he was brilliant. He had a capacity for getting to essentials and explaining them simply which was no less than genius (so that in the army he was equally successful as a musketry instructor or bandmaster). Naturally, this clear approach with no waste of time appealed to boys—and men—and they were greatly relieved when in 1916, on becoming sub-organist of St. Paul's, he could remain at St. Peter's. I was his assistant until he left in 1921, when our active collaboration in Church music ceased.

In 1914, on his advice, I entered the R.A.M., and was proud to be his first student. Again, I experienced his quality as a teacher. He could not only explain, but demonstrate perfectly. He was an executant of distinction. His playing was memorable not only for its accuracy and neatness (hands and feet), but for phrasing, colour, sense of style and impeccable taste. Indeed, his playing of the Bach G major trio at a recital at the Royal College of Organists was one of the most immaculate performances I have ever heard on any instrument.

There are many who can endorse my claims for him as a teacher and who can make out an impressive list of what is owed to him directly or indirectly. His friendliness coloured his teaching and examining which was none the less searching—particularly in the *viva voce* part—while his written remarks were both apt and clear in reference to the number of marks allotted.

As the Hon. Secretary of the R.A.M. Club, I had many opportunities of realizing his quality as President, an office he held twice.

Others will no doubt refer to the way he discharged the duties of Warden and Principal, in particular I hope to his brave decision that R.A.M. should carry on in London during the War. Some thought otherwise, but events proved that S.M. was right. It

showed a nice judgment of possibilities and probability and proved that urbanity and calmness can go with inflexibility of purpose.

A characteristic which contributed largely to his success as Principal was his faith and reliance in youth. It amazed me when he came to St. Peter's that he should ask a choirboy what was the usual procedure (subsequent experience has shown me his wisdom : a visiting organist usually obtains more reliable information from a choirboy than from anybody else). His trust in me made me work harder than any admonition. I only remember letting him down once by forgetting to take his hood from St. Peter's to St. Paul's for a special service. I still blush on recalling the realization of that omission—while sauntering up Queen's Road, Bayswater. He saw the lapse in truer perspective than the delinquent and “As you are generally so reliable, we had better say nothing more about it,” were very soothing words.

He was abundantly blessed with thoughtfulness and tact, although from my experience less expert in instilling this virtue than some others—not through want of trying, and altogether a very beneficial influence on an impressionable youth.

One never appealed in vain for advice and it was always sound, after a careful review of the facts, which he liked to be presented clearly. He had a great capacity for putting things in the right order and sticking to what he felt was right. When there was the likelihood of my being allowed to play at S. Paul's, he told me that he had made it a rule that whenever he was wanted there nothing must stand in the way and he counselled me to do the same. It was a characteristic example of his singleness of purpose.

All the same he realized the value of a wide range of interests in the pursuit of which quality must always take precedence over quantity.

He changed little in all those years—even in physical appearance, and this I suppose is why I retain most vividly that first impression of thirty-five years ago, looking so very young, nearly always smiling, often the first in the season to wear a straw boater, with a noteworthy technique in rolling a cigarette, a penchant for sleight of

hand, never wasting words or energy, a piece of charcoal always at hand to make a sketch, just serenely sailing through life.

The last time I saw him, the day before his last illness began, we talked of R.A.M. students : the burden of his remarks was tolerance for young people and confidence in them : it was all so characteristic. I had heard it off and on and seen it in practice for half a life time. Now it is left to us who knew him to perpetuate his memory by carrying on his good work.

[A further appreciation by DR. DOUGLAS HOPKINS, F.R.A.M., Organist and Master of the Choristers, Peterborough Cathedral—a former pupil of Sir Stanley and his assistant at St. Paul's—will be published in the next issue of the R.A.M. Magazine.]

### The Funeral Service

in St. Paul's Cathedral

March 7

H.R.H. The Duchess of Gloucester (President, Royal Academy, of Music) was represented at the funeral service in St. Paul's Cathedral. Major-General the Earl of Athlone (Chancellor, University of London and Vice-President of R.A.M.) attended. The Archbishop of Canterbury and the Lord Mayor of London were represented.

The Dean of St. Paul's took the service, assisted by Canon Marcus Knight, Canon Demant and Minor Canon Sage. Dr. J. Dykes Bower, organist of St. Paul's, directed the music and at the organ were Dr. Douglas Hopkins, Mr. Douglas Hawkrige and Mr. W. H. Gabb. Previous to the service were played *Basso Ostinato*, Arensky; the short *Fugue in E minor*, Bach; a *Chorale Prelude* by the late Sir Stanley (the MS of which had recently been given to Dr. Hopkins) and *Funeral Music* by Tallis.

The service opened with the *Sentences*, sung in procession from the West Door to the music of Croft, and *Psalm XXIII* followed to a chant by Harford Lloyd. Then was sung the anthem *The souls of the righteous*, composed by Sir Stanley in 1935, and after

the Committal, *I heard a voice from heaven* by Sir John Goss. The hymn *Praise to the Holiest*, to the tune by Sir Arthur Somervell, concluded the service and the *Fugue in B minor* of Bach was the final voluntary.

The large congregation included Lady Marchant (widow), Mr. Hugh Marchant (son), Miss M. Marchant (daughter), brothers, sisters and other members of the family, the vice-presidents, vice-principal, directors and other officers of the R.A.M. with members of the staffs and large numbers of past and present students.

Representatives of Government Ministries, Universities, Musical and Educational Corporations, Colleges, Schools and Beneficent Institutions were also present with many personal friends, colleagues and representatives of numerous musical associations and choirs.

After the service the interment took place in the Crypt, very near to the resting place of those other great English musicians, Dr. Maurice Greene, Dr. William Boyce, Thomas Attwood, Sir Arthur Sullivan, Sir George Martin and Dr. Charles Macpherson.

### Concerts

CHAMBER CONCERT—February 17—Trio in E for Piano, Violin and Cello, *Mozart* (Joyce Rathbone, Hugh Maguire, Denis Vigay); Fantasia in D for Two Violins, Viola and Cello, *Walker*, (Beryl Kimber, Alan Wilkinson, Marjorie Lempfert, Maryse Chomé); “Dover Beach” (Matthew Arnold) for Baritone and String Quartet, *Samuel Barber* (Stanley Pine, Hugh Maguire, Donald Stewart, Quinton Ballardie, Denis Vigay); Quintet in F minor for Piano, Two Violins, Viola and Cello, *Franck* (Robin Wood, William Armon, Maureen Flynn, Quinton Ballardie, Elizabeth Hayden).

CHAMBER CONCERT—March 14—Quartet in C minor for Two Violins, Viola and Cello, *Brahms* (Robert Cooper, Brenda Thornton, Patrick Vermont, Marion Mant); Trois Poèmes de Mallarmé for Voice, Two Violins, Viola, Cello, Piano, Two

Flutes, Piccolo, Two Clarinets and Bass Clarinet, *Ravel* (Andrew Gold); Quintet in B minor for Clarinet, Two Violins, Viola and Cello, *Brahms* (Lionel Phillips, Eva Gruenbaum, Maureen Flynn, Mary Long, Elizabeth Hayden).

ORCHESTRAL CONCERT—March 15, conducted by MR. CLARENCE RAYBOULD. “Poème” for Violin and Orchestra, *Chausson* (Hugh Maguire); Rhapsody, The Rapture, from “Dies Natalis,” *Gerald Finzi* (Isabell Sage); Symphony in C minor (1st movt.) *Glazounov*; Overture “Genoveva” *Schumann*; Concerto in E flat for Piano and Orchestra, (movts. 2, 3) *Mozart* (Joyce Rathbone); “La Valse”—Poème chorégraphique, *Ravel*. The programme opened with Elgar’s “Nimrod” Variation—the audience standing—in memory of Sir Stanley Merchant, Principal 1936—1949.

SECOND ORCHESTRA—March 18—conducted by MR. ERNEST READ and members of the Conductors’ Class: David Wynn Morris, Johan Tryggvason, William Fellows, Anthony Addison, Paul Langley and John Joubert. Overture “At the Tabard Inn” *G. Dyson*; Concerto in E flat (movts. 2, 3) for Trumpet and Orchestra, *Haydn* (Geoffrey Brand); Symphony in G minor, *Mozart*; “None but the lonely heart” *Tchaikovsky* (orch. H. J. Wood) (Garth Stacey); “Puck’s Minuet” *Herbert Howells*; Concerto in E minor (movt. 2, 3) for Piano and Orchestra, *Chopin* (Sheila Wells); Theme and Six Diversions, *E. German*.

### On Effectiveness and Worthiness in Music

by Tobias Matthay

The following extract is reprinted by kind permission of Oxford University Press. It is taken from a published lecture entitled “On Colouring as distinct from Tone-inflection.” (O.U.P. 1937. 2/-).

CHOPIN was not contemned by some of the old musicians solely because of his effectiveness; he was also misunderstood

because his music was so new in thought and in idiom—and, indeed, has remained so to this day. To be “new” is always a crime in Musical History, because it is a young art. Every great Master in Music has had to expiate his newness. And this, because eventually the best of us (musicians especially) become hide-bound, and we then rage against anything and everything that does not comfortably agree with the hard-and-fast formulae with which we happen to have fettered ourselves. Let us, however, be tender towards the older musicians, let us remember that we are all of us fated to become immobile eventually, both in intellect and emotion. With some of us this sadness supervenes comparatively early in life, with some later on, but it is sure to happen in the natural course of existence—in that little swing of the pendulum which represents the span of our individualistic participation in the progress of the Universe.

While we are still young and nimble of mind, everything new, striking, and surprising excites us wildly, whatever its nature, whether good or bad. But gradually, insidiously after middle age, we shall find our minds gradually stiffening like our muscles, and then, instead of the wild delight that the excitement of mere novelty used to bring to us, we shall first begin by questioning each novel sensation, and, still later, perhaps find that anything and everything unusual becomes an irksome matter; until at last we shall indignantly resent being stirred up at all—and, of course, we shall then no longer be able to value any new thought (because our own immobility of mind will no longer allow us to adjust our musical habits to the new circumstances) and thus the highest power we can attain to in life will have left us! For as HERBERT SPENCER has said, truly, *the highest and best life is the one that can with the greatest ease adjust itself to its environment*.

When the time comes that we are shutting the doors of our minds, I trust we may all have the wisdom of old SIR JOHN GOSS:

CIPRIANI POTTER (one of the former Principals of the Royal Academy of Music) had allowed himself to be converted by his pupil, ARTHUR SULLIVAN, into being an ardent ‘Schu-

mannite,' and thus had proved himself to be still youthful in spite of his years; but when he, in turn, tried to convert the older man, Goss, he found himself up against a wall. But Gosshad the wisdom to know himself and his age. Instead of rampaging against this "new music" of Schumann's, and trying to stem the rising tide in Schumann's favour, he resignedly said to Potter, "No, I am unable to enter into your enthusiasm, I cannot like this new music but—I am not going to condemn it! I am an old man, and maybe it is I who am no longer able to take in the New." Sullivan told us this in class, and it made a vivid impression on me—which I hope I may remember when my days of Shut-doors shall have arrived. They haven't yet, I am thankful to say!

The moral of all this is, that we must be careful to watch our own attitude in judging the Arts. We older ones must, indeed, remember, that as the years roll on, the force of our personal bias will surely grow stronger and stronger. On the other hand, while we are still young, we must also be on our guard, else the attraction which mere novelty and excitement then exercises over us, may lead us to worship mere superficial qualities, and even bad and make-believe Art. For Art is not necessarily strong and great and fine just because it is—  
SUCCESSFULLY UNUSUAL.

### Drama

On March 22, 23 and 24, the drama students presented PRUNELLA by Laurence Housman and Granville Harley-Barker, a fantasy based on the harlequinade story. The play was produced by Rose Bruford. The students did all the costumes, the lighting (under the direction of Guy Sheppard), and the painting of the scenery.

She was Prunella, she is Pierrette!  
We don't remember her, do we?

But we do! We remember Prunella very well, and we have always known Pierrette because she was born a thousand—or was it two thousand—years ago, and has made frequent appearances on earth; in Italy as Columbina, in France as Phrynette, and more

recently at the R.A.M. as Prunella. Poor Pierrette! This was a hard role, for they tried to turn her into a prim little Victorian Miss caged in a Dutch garden with three elderly aunts. No wonder she couldn't keep it up for long! The spirit of Pierrette began to get the upper hand from the moment the mummers' music tinkled in the distance, and when Pierrot crawled into the Dutch garden through a hole in the hedge and looked at her mischievously and mournfully both at the same time—then all was lost! Victorian aunts, earthy gardeners, the pert gardener's boy and the astonishing servants—all that stood for security and reality vanished as the old, old story began all over again, with Prunella magically becoming Pierrette once more as the mummers pelted her with roses and Pierrot knelt in an ecstasy of romance at her feet! But this of course did not last—nothing lasts with Pierrot. He must break her heart before he can find his own; while in the background the sinister Scaramel fingered his guitar and watched the sad little comedy with devilish cynicism. Perhaps he noted other little comedies, too, as the play progressed.

As for those who stage-managed, designed and made costumes, painted scenery, did the lighting and the music—there was drama and comedy enough in these departments to satisfy anyone.

The Dutch garden hedges that looked like a section of Epping Forest when they first arrived; the costumes that fitted on Monday and didn't on Tuesday; the paint that was green to some eyes and blue to others; the moonlight that would appear before the sunset had vanished; and, of course, the panatropo needle that stuck—these and a hundred other incidents helped to make Pierrette's most recent manifestation on earth an eventful one.

And now she has faded again; the story ended with Love Triumphant as such a story must indeed; the mummers have sunk back into the shadows from whence they sprang, Scaramel is banished, and Pierrette and her lover have wandered off through the gate—have wandered off, that is, until someone calls her back again as they are sure to do and will continue to do for the next thousand—or maybe two thousand—years.

M.D.

## Births

HARE—On September 29, 1948 at Leeds, to Dorothy (*née* Webster) wife of Maurice L. Hare, B.Sc., a daughter—Elizabeth Jane.

HAWTHORN—On February 9, to Ysobel (*née* Williams) and Jack Hawthorn, a second daughter.

JOACHIM—On March 8, at Griffnock, Renfrewshire, to Bernice (*née* Jones) wife of J. H. Joachim, a daughter—Catherine Elisabeth.

## Marriages

GROVER—LOWE—On November 30, 1948, in London, Phyllis Clare Grover, A.R.A.M., daughter of Mr. and Mrs. E. S. Grover, of Sutton, Surrey, to Col. George Lowe, O.B.E., eldest son of the late Provost and Mrs. Lowe of Musselburgh, Midlothian.

THOMAS—KNIGHT—On December 17, 1948, at St. Francis's Church, Oxhey, Susanna G. B. Thomas, A.R.A.M., to Richard Winton Knight, M.A., B.Sc. (Oxon.).

## In Memoriam

(continued)

Harry Farjeon, F.R.A.M.

Miss Barbara Rawling writes :—

In writing of Harry Farjeon I should really begin by recording events a good deal farther back in time than I myself can remember : for he had a distinguished studentship under the renowned Mr. Frederick Corder, with many achievements to his credit, including the *Goring Thomas Scholarship* (1897), the *Lucas Medal* (1899) the *Worshipful Company of Musicians Medal* (1899) and the *R.A.M. Club Prize* (first award, 1901).

But as there is not space for a full account of those early days as well as a personal reminiscence of the last twelve years or so of his

life, I have decided on the latter : because all such accounts as this, however objective we may wish them to be, must none the less be founded on personal recollections.

Those of us who were lucky enough to study with Harry Farjeon will not easily forget the penetrating capacity he had for seeing straight to the core of every kind of problem; his tremendous courage in the face of perpetual ill health : his whimsicalities in the writing of light literature : his ability to speak the simple truth in very few words and his apparent inability to lose his temper. We remember with gratitude the congenial gatherings known as "elements teas" and a hundred other kindly and charming ways by which he caused membership of his harmony class to be also membership of a very happy family.

His own compositions include a great deal of attractive music for young people : a violin sonata, a piano concerto, and an orchestral piece called *Pannychis* which was performed at a Promenade Concert only a few years ago.

I believe that most of us who knew Harry Farjeon intimately will have recognised that here, truly, was a unique personality. Indeed in many ways he seemed to attain that rare selflessness which transcends personality altogether.

And, perhaps best of all, he always seemed so completely unaware himself of all the qualities he did in fact possess.

Rosina Buckman, Hon. R.A.M.

(Mrs. Maurice d'Oisly)

Mr. Percy Heming writes :—

Rosina Buckman was one of the many fine singers who have come to us from the Dominions. Born in New Zealand, she studied in this country at the Birmingham School of Music. On returning to Australia she became a member of Melba's Opera Company and also sang with great success in a season of light opera and musical comedy—that training ground which is invaluable, dramatically, to a young operatic artist. She sang *Musetta* at

Covent Garden in 1914, but it was not until the Beecham season at the Shaftesbury Theatre in 1915 that she came into her own. Her *Butterfly* was one of the outstanding performances in English opera and will never be forgotten. Her voice was a lyric dramatic soprano of great beauty and warmth, capable of all the finest shades of colour, from the youthful ardour of the first act of *Butterfly* to the terrible curses of *Isolde*, which she sang in 1916 when Beecham first conducted *Tristan*. Among the many other rôles which Rosina sang, she gave proof of her versatility in a most humorous performance of *Mrs. Walters* in Ethel Smyth's opera *The Boatswain's Mate*. Those of us who worked with her were constantly impressed by her sincerity and integrity as an artist. Nothing must be allowed to interfere with her work. And how courageous she was ! I remember so well being with her before a performance of De Lara's opera *Nâïl* (in which she created the title-rôle) when a telegram was handed to her, telling of the death of her dearly-loved father. She quietly put it aside and made no allusion to it till after the performance.

All these great qualities and her " infinite capacity for taking pains " were incorporated in her work as a teacher.

Rosina Buckman gave infinite pleasure to countless people, but by none will she be honoured more than by those of us who had the privilege of working with her.

#### OBITUARY—SARAH SALMON—An old friend writes :—

Sarah Salmon died on November 17, 1947, after much suffering. The concerts which she organized at Rickmansworth throughout the war will ever be remembered by the audiences who crowded the music room at Colne House and by the War Charities which benefited so greatly by them. A sensitive artist herself, with a fine taste in music and literature, her courage and the charm of her personality will remain a very dear memory with her many friends.

MRS. R. M. LESTER (Marjorie Hermon, A.R.A.M.) died at

Christmas, 1948. She was accompanist to Plunket Greene during her R.A.M. days.

LADY CARBERY (Mary Toulmin), who died on February 6 at the age of 82, was a distinguished student of the R.A.M. about 1885. She composed a Cantata during her second year which was accorded public performance at an R.A.M. concert. In a musical play of hers, John Coates made his first professional appearance as a singer. She also played the organ a good deal in St. Alban's Abbey and there taught, and was first to recognise the musical ability of W. H. Bell who afterwards had so notable a career as an R.A.M. student and became Professor of Music in the University of South Africa at Capetown. Later in life Lady Carbery achieved success as an authoress, her best known books being *Children of the Dawn* (Heinemann) and *Happy World* (Longmans).

REVIEW WEEK—Lent Term, 1949—The reputation which R.A.M. Review week has gained as a period of instruction, broadening range of interest and stimulating ideas, was fully maintained in March. Opening with a *Chamber Concert* (14th) there followed the *Orchestral Rehearsal and Concert* (15th); *Freedom in Interpretation* by MAURICE EISENBERG Esq., and a *Pianoforte Recital* by CYRIL SMITH Esq. (16th); *The English Madrigal—some aspects of performance* by T. B. LAWRENCE Esq. and *What is happiness* by S. H. WOOD Esq. (17th). The week concluded with the *Rehearsal and Concert of Second Orchestra*.

#### The Professorial Staff

DR. HAROLD RHODES is relinquishing his post as Organist and Master of the Choristers at Winchester Cathedral in order to be freer to undertake other work in which he is interested.

Dr. Rhodes has been at Winchester since 1933, previous to which he was organist of Coventry Cathedral. He will be succeeded by MR. ALWYN SURPLICE, B. Mus. who holds a similar position at Bristol Cathedral.

## The New Principal

The announcement of Dr. Thatcher's appointment in succession to the late Sir Stanley Merchant was received with feelings of warmest satisfaction by everyone connected with the Academy. Since 1943, when he took up the work of Warden and Vice-Principal, Dr. Thatcher has gained an esteem which will ensure the heartiest co-operation in all that he does for the R.A.M.

As we go to press comes the gratifying announcement of the appointment of Mr. Myers Foggin, F.R.A.M., as Warden.

## In the New Year's Honours List

(The following was omitted from the January R.A.M. Magazine)  
C.B.E.—ASTRA DESMOND.

## Festival of Britain, 1951

The Arts Council has announced its intention of commissioning a limited number of full-length operas in connection with the Festival. The scheme is open to composers of British nationality or of bona-fide residence in Great Britain. There is no age limit. Sir Steuart Wilson, Mr. Frederic Austin, Mr. Lawrence Collingwood, Dr. Edward J. Dent and Mr. Constant Lambert constitute the Panel of Judges. Each composer whose application is accepted by the Arts Council will be required to submit an outline of his or her work not later than June 30 of this year. The prizes are substantial. Particulars and application form may be had from the Secretary-General, 4 St. James's Square, S.W.1.

"We must consider everything that opens new windows in musical theory. Some have even worked out a theory of composing tunes by throwing dice, but I wouldn't recommend it."

(Hindemith)

## R.A.M. Club—Notes

Owing to the death of the Principal, the Club Social Meeting which had been announced for March 3 and at which Gina Bachauer had kindly consented to provide the programme, did not take place. It is, we hope, a pleasure only deferred.

It is gratifying to all to see the name of John Barbirolli announced on Club Notices as President Elect.

The Annual Dinner will be held on June 14 at Grosvenor House.

## Students' Opera

February 16 & 17

Once again the Students' Branch of the R.A.M. Club has shown what enterprise, unaided by professional help in any department, can accomplish. This time it was two operas they essayed. The *opera seria* "Seas to follow" is an ambitious effort demanding perhaps a larger stage and theatre to make its due effect, and if the character of the heroine seemed not easily credible, there was undoubtedly evidence of dramatic power in the music. In the *opera buffa* "Love among the marrows," the libretto of which is by David Cutforth (who conducted both operas), Michael Marshall showed that melody, grateful to voices, still has power to charm and that humour in music can be attained.

Whatever may be the future of opera in England, these performances, and the immense amount of work of all sorts entailed in their preparation, cannot fail to be of the utmost value to students, providing for them the practical experience they will need during their future careers.

## Notes about Members and Others

MR. PAUL ENGEL tells us that the Littlehampton and District Philharmonic Society, which he directs, has just completed its fifth year. At orchestral concerts were included a *Comedy Overture* by Ronald Smith who also gave the first performance of his *Night Fancies* which was subsequently performed during R.A.M. Review Week.

MR. RICHARD BUTT conducted an orchestral concert in aid of St. Dunstan's at Bishop Wordsworth's School, Salisbury, on March 30. He was assisted by Fiona Brown (Violin) Walter Busbridge (Flute) and John Milne (Flute). Percy Bird was the vocalist.

MR. JOHN BOOTH was the chief choral and vocal adjudicator at the Belfast Festival in March. Mrs. Campbell (May Turtle), a prominent worker at this festival, sends greetings to old friends. Mr. Booth's *Florian Lady Singers* gave a concert at Wandsworth on April 7 assisted by Sheila McShee (recitals), and Peter Katin (pianist). The concert was in aid of Red Cross Funds.

MR. SCOTT BAKER's pupils have recently gained eight first prizes in Competition Festivals—Sutton and Cheam, Balham and Streatham, including the Challenge Cup at Sutton. They were successful in classes for Piano, Piano Duet and Solo Singing.

MR. MARTIN TEASDALE BURKE, who is on the music staff of Stowe School, is now also Conductor of Buckingham Music Society. A concert was given in the Town Hall last December.

MRS. MARY BLACK sends programmes of concerts she has organized with her *Ladies' Cusmag Choir* at Ramsay, Isle-of-Man. Proceeds for the Home of Rest and Nursing Division of St. John's Ambulance were, respectively, over £114 and over £33.

MISS ROMA FERGUSON with several small choirs, which together make up the Kingsley Musical Society, have given a number of concerts recently in aid of Imperial Cancer Research Fund, Dr. Barnardo's Homes and other worthy objects. A programme including Madrigals, Folk Songs, Modern Part Songs and Ballet was very interesting and attractively chosen.

MISS ROSE SYMONDSON with Ruth Fourmy gave the first performance of Dorothy Howell's *Sonata for Violin and Piano* at Wigmore Hall on December 15.

MESSRS. KENNETH JEWELL and D. M. Lester-Cribb were successful at the January examination for Fellowship of the Royal College of Organists.

MISS ROSE BRUFORD gave a most successful recital of verse speaking, dramatic monologues and mime at the Conway Hall, on January 28.

In the first section, the poetry varied from lyrics such as John Keats's *Ode on a Grecian Urn*, to Osbert Sitwell's satiric *The Manner*, and a most exciting Messenger Speech from Sophocles' *Electra*, translated by John Masefield. The next section was chiefly comedy, and it was here that Miss Bruford showed her infallible sense of character and fun, and her enviable gift for dialect. In the last section, Miss Bruford included some delightful verse

speaking to harp accompaniment. Barbara Lander played piano solos between the sections, and also accompanied the mime scenes.

The well-balanced and varied programme and Miss Bruford's skill and complete sincerity in its performance, combined to make this evening a delight to all.

DR. DOUGLAS HOPKINS is Chairman of the Committee and will be in charge of the music during Peterborough Arts Week, May 22-28.

MR. C. E. BLYTON DOBSON was the organist when the Choir of St. Peter's Church, Nottingham, gave a performance of Dr. Eric Thiman's work, *The Last Supper* on Maundy Thursday. The choir was trained by Mr. H. E. B. Bebbington, and the soloists were Miss Sheila Farrands and Mr. Leslie Howe. The following evening (Good Friday) the work was repeated at All Saints' Church, Birmingham.

MR. C. H. STUART DUNCAN, who was Director of Music at Lorretto School until 1947, has since toured in Canada and New Zealand for the Associated Board. This summer he goes to Ceylon and Singapore. He tells us he meets R.A.M. people everywhere, so we hope we may have some account of his musical journeyings.

### New Publications

"Sixteen Symphonies" (Longmans)	Bernard Shore
Symphonic Suite for Orchestra "Piers Plowman's Day" (J. Williams)	Alan Bush
"Requiescat" Madrigal, S.S.A.T.T.B. unacc. (O.U.P.) <i>Madrigal Society's Molineux Prize, 1947</i>	F. T. Durrant
Grazioso from Brahms—Haydn Variations (O.U.P.) arr. for Two Pianos	Phyllis Tate
"To the Mystic Rose" for Violin, Cello and Piano (Elkin) <i>Jean Fordell (Mrs. Cassels Brown)</i>	
Three Novelettes for Piano (O.U.P.)	York Bowen
11 Chorale Preludes from Bach's "Little Organ Book" arr. for two pianos (Schirmer)	C. H. Stuart Duncan

## Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

## Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.